



John W. Ehrlich, *Music Director*



A Baroque Christmas Prelude

Saturday, November 19, 2005 at 8:00 p.m.

Emmanuel Church

15 Newbury Street, Boston

From the Board of Directors

Good evening, and welcome to The Spectrum Singers' 26th season. Tonight's concert brings you two masterpieces from the Baroque - sonorous, joyful music that will surely engender a happy holiday mood.

We hope you will return to Emmanuel Church later this season for two additional Spectrum Singers performances. On February 11th we offer a special Valentine's concert. Music Director John W. Ehrlich has planned a program that explores the mystery of love as expressed by a broad range of composers who have wrestled with this most complex of human emotions. Then, on April 28th and 30th, we collaborate with Craig Smith and Emmanuel Music in Mozart's delightful opera, *The Magic Flute*.

If you'd like to attend these two upcoming concerts at reduced cost, we'd be happy to apply your ticket from tonight's concert toward a season subscription. Bring your ticket stub(s) to our "Future Tickets" table tonight.

For further information about The Spectrum Singers, please visit our web site at www.spectrumsingers.org

We look forward to seeing you often!

Jane Farber, *Board Chair*

Please see an usher if you would like a large-print program



Kindly turn off all cell phones, pagers, and wristwatch prompters.

The Spectrum Singers
John W. Ehrlich, *Music Director*

A Baroque Christmas Prelude
Saturday, November 19, 2005
Emmanuel Church, Boston, Massachusetts

Messe de Minuit pour Noël (ca. 1690)

Marc-Antoine Charpentier
(1634?-1704)

Kyrie
Gloria
Credo
Sanctus, Benedictus
Agnus Dei

Roberta Chase-Borgatti, Robyn Sanderson, *soprano*
Jennifer Angel, Sara D. Kunz, *mezzo-soprano*
John Schumacher, Gael Ulrich, Tomas A. Best, *tenor*
Kevin R. Woller, James E. Frens, *bass*

Michael Beattie, *organ*
Roy Sansom, Sarah Cantor, *recorder*
Julie Leven, Julia McKenzie, *violin*
Kate Vincent, *viola*
Beth Pearson, Michael Curry, *violoncello*

☞ INTERMISSION ☜

Hodie Christus Natus Est, SWV 456

Heinrich Schütz (1585-1672)

Ein Kind ist uns geboren, SWV 302

Historia der Geburt Jesu Christi, SWV 435

Frank Kelley, *Evangelist*
Lori Seitz Rider, *The Angel*
Dana Whiteside, *Herod*

Consort of Baroque Instruments

Violin
Julie Leven, Julia McKenzie

Treble Viol
Emily Walhout, Sarah Mead

Organ
Michael Beattie

Viola da Gamba
Laura Jeppesen

Violone
Karen Campbell

Dulcian
Marilyn Boeneau

Recorders
Roy Sansom
Sarah Cantor

Trumpets
Paul Perfetti
Fred Holmgren

Sackbuts
Robert Couture
Diana Brewer

JOHN W. EHRLICH, Founder and Music Director of The Spectrum Singers, has been active as a singer and conductor in the Boston and Cambridge areas for more than thirty years. Son of a concert pianist and a microbiologist, Mr. Ehrlich was born in Grosse Pointe Park, Michigan, and prepared for higher education at Grosse Pointe University School and the New Hampton School. He studied music and conducting while attending the Hartt School of Music, Trinity College, and both Harvard and Boston Universities. His teachers were Robert Shaw, Gregg Smith, G. Wallace Woodworth, Vytautas Marijousius, Iva Dee Hiatt, and Margaret Hillis. Also a singer, Mr. Ehrlich has sung with the Hartford Chamber Choir, Tanglewood Festival Chorus, Cambridge Society for Early Music, John Oliver Chorale, The Chicago Symphony Orchestra Chorus, Boston Baroque, and the Emmanuel Church choir. For eight seasons he was Music Director of the Master Singers of Worcester. This is Mr. Ehrlich's 26th season as Music Director of The Spectrum Singers.

THE SPECTRUM SINGERS gave their first concert under Music Director John W. Ehrlich in December of 1980. Mr. Ehrlich chose the group's name to highlight what he hoped would be the chorus's primary mission: to perform works from all periods of music history — pre-Renaissance through the present day — at a high level of historically-informed professionalism.

From its beginnings, the Spectrum Singers have embraced “amateur singers” — gifted vocalists who willingly perform without pay. Today, people from all walks of life sing with the chorus, many bringing significant experience and skills as choral and solo vocal artists. As a result, the chorus has prospered artistically, and today is widely regarded as one of the finest choral ensembles in the region. In addition to its own annual subscription concert series, the 40-voice chorus has been called upon by composers and several musical ensembles to collaborate in premiere performances of significant choral works and in other concerts. Recent joint ventures have included appearances with the Cantata Singers, the Indian Hill Symphony Orchestra, Boston Landmarks Orchestra, and Emmanuel Music's widely acclaimed presentation of Robert Schumann's sole opera, *Genoveva*, in April 2005. The Spectrum Singers are admired for their nimble flexibility in performance of the entire choral spectrum. While renowned for the special skills they bring to very demanding *a cappella* repertoire, the chorus is also praised for the rich and robust tone and fleet virtuosity it brings to works accompanied by orchestra. Of equal interest is the chorus's breadth of repertoire. Music Director John W. Ehrlich is widely admired for his intriguing and adventurous programming.

Now in their 26th season, The Spectrum Singers and Music Director John W. Ehrlich continue their mission of performing familiar and less-well-known works in programs of compelling depth and professional execution to a broad audience of appreciative listeners.

PROGRAM NOTES

The holiday season affords an ideal time to give thanks for the gift of French music. This unique repertoire delights us with its extraordinary diversity of expression, the broad palette of timbre and color, the graceful, sometimes sensual melodic curve, and a special softness nurtured by the language and culture. This special essence - a combination of tonal, cultural, and harmonic syntax - gives us what we today recognize as a uniquely French tonal palette.

The *Messe de Minuit pour Noël*, written in the early 1690s, is the ninth of twelve settings of the Ordinary by Marc-Antoine Charpentier, who was born in Paris sometime between 1645 and 1650, and died there February 24, 1704. Highly regarded during his lifetime, he was less well known than Lully, though Charpentier's music is today thought to be the equal of his more famous contemporary.

Charpentier studied in Italy where his most famous teacher was Carissimi, with whom he spent perhaps three years between 1662 and 1667. He returned to France and began a long association with Moliere's troupe until 1686. He was appointed Maitre de Musique at St. Paul-St. Louis, the principal Jesuit church in Paris, and in 1698 ascended to the Sainte-Chapelle, a position of high prestige, second only to the royal chapel at Versailles.

The Midnight Mass takes much of its melodic invention from old French noëls - popular carols of the day which rose from secular roots. Carols being almost “the pop songs of the church” as Paul Driver has characterized them, it must have been highly amusing to Charpentier's congregation that the composer had used such non-sacred material as *canti firmi* for so sacred a text, though precedent for this was set long before. But Charpentier has treated these “tunes” with a diligence and a care for detail and expression which ennobles their humble origins. H. Wiley Hitchcock, one of today's authorities on the composer and whose edition of the *Messe de Minuit* is the basis of our performing edition in this concert, has written “... he seized every opportunity afforded by the texts of his sacred works to dramatize, characterize, and personalize them.”

These three gifts of expression are especially evident in the “*Et Incarnatus*” section of the Credo, where the chorus's hushed *pianissimo* forms a halo for the flutes' gently down-drifting line depicting the descent to Earth of the Holy Spirit. The entire *Credo*, in fact,

declaiming the very beliefs central to the Roman Catholic faith is given the richest variety of color and mood and acts as the musical and dramatic high point of the entire composition. It is left to the gentle and touching *Agnus Dei*, set in the cadence of an elegant and courtly dance, to quietly lead this lovely and heartfelt work to its close.

Heinrich Schütz, also known in his day, interestingly, as Henricus Saggitarius, has been characterized by musicologist Joshua Rifkin as “...the greatest German composer of the 17th century and the first of international stature...he played a major part in establishing the traditions of high craftsmanship and intellectual depth that marked the best of his nation’s music and musical thought for more than 250 years after his death.”

Schütz was born in Köstritz in 1585 – 100 years before J.S. Bach and G.F. Handel – and died in Dresden in 1672. When we add Rifkin’s 250 years of influence to the latter date, we are well into the first quarter of the 20th century, the period that witnessed the “arrival” of Paul Hindemith and Carl Orff. While it’s true that music in Germany may at that time have set out in new directions, certainly the terms “high craftsmanship” and “intellectual depth” still apply today – witness the work of Stockhausen, Henze, and Rihm. The three works by Heinrich Schütz which we offer this evening span much of his long career.

Hodie Christus Natus Est, despite its “late” SWV number, likely dates from his early days while the young composer was still under the considerable influence of his Venetian teacher, Gabrieli. Spitta thought that it might actually have been composed while Schütz was still in Venice, perhaps in 1610. Beginning with a rich and unmistakably Venetian flourish, the work embarks on a succession of manic *Alleluias* in triple meter, each iteration acting as prelude to verses with increasingly complex duple-meter settings of text beginning with *Hodie*. With ever-increasing drama, the foregoing sets up the brilliant and sonorous *Gloria* which rings out triumphantly as the beginning of the finale. Once achieved, the triple-time *Alleluias* return, only to swing into a final duple-meter setting of the identical text, bringing this festive work to its joyful close.

The charmingly unadorned beginning of *Ein Kind ist uns geboren* reminds one of a gently rocking cradle song. But as the work progresses one senses a growing degree of complexity. Indeed, after its several shifts from triple to duple time, the work begins to blossom,

reaching full bloom on the text “*der Eifer des Herren Zebaoth*” (the zeal of the Lord of Zebaoth), where for twenty-three measures the work ecstatically dwells amidst an extraordinary sequence of overlapping harmonic suspensions. As is always the case with Schütz, not one note of this work has been written without meaning. At the motet’s beginning, Schütz portrays the *event* of Christ’s birth by framing the nativity scene with a charming cradle song. At the end of this remarkable work, the rich sequence of suspensions underscores the *meaning* of Christ’s birth – that of Christ being the personification of God’s zeal, brought to earth for the ultimate salvation of humankind.

Surely the music of Schütz’s *Historia* appeals as freshly and poignantly to us today as it must have to those at its Dresden premiere in 1660. Schütz was a consummate master of language and style, and his life spanned the period between the late Renaissance and the early Baroque. His music, too, reflects this span, as it often combines familiar renaissance technique with exciting and innovative new approaches to musical expression. One important innovation first heard by his listeners in this work was the use of solo recitative declamation of the Nativity story. Before its use in the Schütz *Weihnachts-Historie*, the narrative here sung solo by the Evangelist had been intoned in chant, usually by more than one singer. Schütz boldly elected to set one individual voice as the “narrator” of the familiar story, an effect that must have seemed extraordinarily daring within the liturgical context in which the work was performed. In doing so, he not only set a precedent imitated by his musical successors, most notably J. S. Bach, but he also allowed one-on-one dramatic expression to occur between the Evangelist/narrator and the listener. In one remarkable stroke, the audience is not just preached to, but becomes involved in the story and drama. As such, the role of the Evangelist is central in importance to the work, and requires a singer with gifts of expressivity, communication, and musicianship,

The great variety in this work also piques our interest. Eight *Intermedia* — solo and ensemble settings which punctuate the Evangelist’s narrative — alternatively provide contrast and continuity to the story. Perhaps the most pleasing of the attractions of this score are the characterizations depicted in these Intermedia. The First, Seventh, and Eighth involve us with an angel who descends to Earth with news. In *Intermedium I*, the news is for the shepherds tending their flocks — news about the wondrous Birth of Christ, and where the Child may be found. In *Intermedia VII* and *VIII*, the news

MARC-ANTOINE CHARPENTIER: MESSE DE MINUIT POUR NOËL

concerns warnings for Joseph, who must each time be aroused from slumber. The earnestness of the angel in each of these *Intermedia* is both gently moving and charming. To underscore the celestial nature of this messenger, Schütz has scored a suitably aethereal accompaniment of two treble viols, beneath which the viola da gamba is instructed by the composer to play its part as if illustrating the rocking of the Christ Child's cradle.

Intermedium III is a heart-warming depiction of the three shepherds to whom the angel has appeared. The trio of voices is complemented by a pastoral trio of two recorders and dulcian.

Intermedium IV introduces the Three Wise Men in canonic imitation with two violins and dulcian. Their earnestness in seeking the location of Christ's birth is even more italicized when we are next introduced in *Intermedium V* to the High Priests and Scribes who have been sent forth by a fearful Herod. Under orders from their king, they rather pompously and incredulously seek this "new Lord" foretold by the prophets in the "*judischen Lande*." This unusual depiction is set in a very low *tessitura*, and the dark nature of their search is underscored by a vocal quartet of basses accompanied by the burnished sonority of two sackbuts. And finally, in a brilliant aria for bass accompanied by *clarini* — in this performance baroque trumpets playing in heraldic style — King Herod makes his imposing appearance in *Intermedium VI*, and grandly summons the Wise Men to go forth and seek the Child, purportedly so he, Herod, can then go and "worship" Him. But Herod, Schütz, and we know better. Worship is the furthest thing from Herod's mind. With his characteristic attention to the meaning of his texts, Schütz illustrates Herod's hidden deceit by setting the word "*anbete*" with a threatening chromaticism.

The chorus, too, plays an important role in this work. The *Introduktion* is given over to it, which appropriately sets the tone of what is to come. Its next appearance is an extraordinarily beautiful six-part setting of the *Gloria*, the hymn of the angel choirs in Heaven, whose rising and falling *melismata* passed from voice to voice help illustrate the Dome of Heaven — as beautiful to see on the musical page as to hear. Here, too, the listener is treated to wonderful shifts of meter which add interest to the overall musical texture, perhaps illustrating the alternately slow and fast soaring flight of angels across the sky. The final chorus, a hymn of thanks for the gift of Christ, yet more joyfully embraces this *hemiola* effect, joining angels and humankind in a joyous pæan of praise and gratitude.

Kyrie

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord have mercy.
Christ have mercy.
Lord have mercy.

Gloria

Gloria in excelsis Deo.
Et in terra pax hominibus
bonae voluntatis.
Laudamus Te, benedicimus Te,
adoramus Te, glorificamus Te.
Gratias agimus Tibi
propter magnam gloriam Tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite,
Jesu Christe.
Domine Deus, Agnus Dei,
Filius Patris.
Qui tollis peccata mundi,
miserere nobis.

Qui tollis peccata mundi,
suscipe deprecationem nostram.

Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam Tu solus sanctus,
Tu solus Dominus,
Tu solus altissimus,
Jesu Christe,
cum Sancto Spiritu in
gloria Dei Patris. Amen.

Glory to God in the highest.
And on earth peace to people
of good will.
We praise You, we bless You,
we worship You, we glorify You.
We give thanks to You for
Your great glory.
O Lord God, Heavenly King,
God the Father Almighty.
O Lord, the only-begotten Son,
Jesus Christ.
O Lord God, Lamb of God,
Son of the Father.
You who take away the
sins of the world,
have mercy on us.
You who take away the
sins of the world,
hear our prayer.
You who sit at the right hand of
the Father, have mercy on us.
For You alone are holy,
You alone are Lord,
You alone are the most high,
Jesus Christ,
with the Holy Spirit in the
glory of God the Father. Amen.

Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium
et invisibilium.

I believe in one God,
the Father Almighty,
maker of heaven and earth,
of all things visible
and invisible.

Et in unum Dominum
Jesum Christum,
Filium Dei unigenitum,
et ex Patre natum
ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum,
consubstantialem Patri,
per quem omnia facta sunt.
Qui propter nos homines
et propter nostram salutem
descendit de coelis.
Et incarnatus est
de Spiritu Sancto,
ex Maria Virgine,
et homo factus est.
Crucifixus etiam pro nobis,
sub Pontio Pilato
passus et sepultus est.
Et resurrexit tertia die
secundum Scripturas.

Et ascendit in coelum,
sedet ad dexteram Patris.

Et iterum venturus est cum gloria
judicare vivos et mortuos,
cujus regni
non erit finis.
Et in Spiritum Sanctum,
Dominum et vivificantem,
qui ex Patre Filioque procedit,

Qui cum Patre et Filio
simul adoratur
et conglorificatur,
qui locutus est per prophetas.
Et unam sanctam catholicam
et apostolicam ecclesiam.
Confiteor unum Baptisma
in remissionem peccatorum.

And in one Lord
Jesus Christ,
the only-begotten Son of God,
born of the Father
before all worlds.
God from God, light from light,
true God from true God.
Begotten, not made,
of one substance with the Father,
by whom all things were made.
Who for us
and for our salvation
descended from heaven.
And became flesh
of the Holy Spirit,
born of the Virgin Mary,
and was made man.
He was crucified for us,
suffered under Pontius Pilate
and was buried.
And He rose again on the third day,
in accordance with
the Scriptures.
And ascended to heaven,
and sits at the
right hand of the Father.
And He will return again in glory
to judge the living and the dead,
and His kingdom
will know no end.
And I believe in the Holy Spirit,
Lord and giver of life,
who proceeds from the Father
and the Son,
Who with the Father and Son
together is worshipped
and glorified, and who
spoke through the prophets.
And I believe in one holy catholic
and apostolic church.
I acknowledge one Baptism
for the remission of sins.

Et expecto resurrectionem
mortuorum
et vitam venturi saeculi.
Amen.

Sanctus, Benedictus
Sanctus, sanctus, sanctus.
Pleni sunt coeli et terra
gloria Tua.
Hosanna in excelsis.
Benedictus qui venit
in nomine Domini.
Hosanna in excelsis.

Agnus Dei
Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

And I await the resurrection
of the dead and the
life of the world to come.
Amen.

Holy, holy, holy.
Heaven and earth are
full of Your glory.
Hosanna in the highest.
Blessed is he who comes
in the name of the Lord.
Hosanna in the highest.

O Lamb of God,
you who take away the
sins of the world,
have mercy on us.

HEINRICH SCHÜTZ: HODIE CHRISTUS NATUS EST, SWV 456

Hodie Christus natus est.
Alleluia.
Hodie salvator apparuit.
Alleluia.
Hodie, in terra canunt angeli,
laetantur archangeli.
Alleluia.
Hodie exultant justi, dicentes:
Gloria in excelsis Deo,
Et in terra pax
hominibus bonae voluntatis.
Alleluia.

Christ is born today.
Alleluia.
Today a Saviour hath appeared.
Alleluia.
Today, angels sing on earth,
(and) archangels rejoice.
Alleluia.
Today the just exult, saying:
Glory be to God on high,
And peace on Earth
to people of good will.
Alleluia.

HEINRICH SCHÜTZ: EIN KIND IST UNS GEBOREN, SWV 302

Ein Kind ist uns geboren,
ein Sohn ist uns gegeben,
welches Herrschaft ist auf seiner Schulter
und er heißt: Wunderbar,
Rat, Kraft, Held, Ewigvater, Friedefürst,
auf daß seine Herrschaft groß werde,
und des Friedens kein Ende,
auf dem Stuhle David, und seinem Königreiche,
daß ers zurichte und stärke
mit Gericht und Gerechtigkeit,
solches wird tun der Eifer des Herren Zebaoth.

Unto us a Child is born,
Unto us a Son is given,
Whose government is upon his shoulder,
And His Name is Wonderful,
Counselor, Might, Hero, Father Eternal, Peace-Prince,
So that his government might grow great,
and of peace there shall be no end,
upon the Throne of David, and His Kingdom,
that He will ordain and strengthen it
with justice and righteousness, so shall the
zeal of the Lord of Zebaoth accomplish this.

— Isaiah IX: 6 - 7

Introduktion

Die Geburt unsres Herren Jesu Christi, wie uns die von den heiligen Evangelisten beschrieben wird.

Evangelist

Es begab sich aber zu derselbigen Zeit, daß ein Gebot von dem Kaiser Augusto ausging, daß alle Welt geschätzt würde, und diese Schätzung war die erste und geschah zu der Zeit, da Cyrenius Landpfleger in Syrien war, und jedermann ging, daß er sich schätzen ließe ein jeglicher in seine Stadt. Da machte sich auch auf Joseph aus Galiläa, aus der Stadt Nazareth, in das jüdische Land zu der Stadt David, die da heißet Bethlehem, darum daß er von dem Hause und Geschlechte Davids war, auf daß er sich schätzen ließe mit Maria, seinem vertrauten Weibe, die war schwanger.

Und als sie daselbst waren, kam die Zeit, daß sie gebären sollte, und sie gebar ihren ersten Sohn und wickelt ihn in Windeln und legte ihn in eine Krippen, denn sie hatten sonst keinen Raum in der Herberge. Und es waren Hirten in derselbigen Gegend auf dem Felde, die hüteten des Nachts ihren Herde, und siehe, des Herren Engel trat zu ihnen, und die Klarheit des Herren leuchtet

The Birth of our Lord Jesus Christ, as was described to us by the holy Evangelists (Gospel-writers).

Now it came to pass at that time that a decree went out from the Cæsar Augustus, that all the world should be taxed, and this was the first taxing at the time when Cyrenius was governor in Syria, and everyone went to his own city that he might be taxed. And Joseph went up from Galilee, out of the city of Nazareth, into Judæa to the city of David, which is called Bethlehem, for he was of the House and lineage of David, that he might be taxed with Maria, his bethrothed wife, who was pregnant.

And while they were there, the time came for her to give birth, and she bore her first Son and wrapped Him in swaddling clothes and laid Him in a manger, for there was no room for them in the inn. And there were shepherds abiding in the fields keeping watch over their flocks by night, and behold, the Angel of the Lord came to them, and the clarity of the Lord shone around them, and

um sie, und furchten sich sehr, und der Engel sprach zu ihnen:

they feared greatly, and the Angel said to them:

Intermedium I

Der Engel

Fürchtet euch nicht! Siehe, ich verkündige euch große Freude. Freude, die allem Volk widerfahren wird. Denn euch ist heute der Heiland geboren, welcher ist Christus, der Herr in der Stadt David. Und dies habt zum Zeichen, ihr werdet finden das Kind in Windeln gewickelt und in einer Krippen liegen.

The Angel

Be not afraid! Behold, I proclaim to you great joy. Joy which shall be brought to all the people. For this day is the Saviour born to you, which is Christ, the Lord, in the city of David. And take ye this as a sign, you shall find the Child wrapped in swaddling clothes and lying in a manger.

Evangelist

Und alsbald war da bei dem Engel die Menge der himmlischen Heerscharen, die lobeten Gott und sprachen:

And suddenly with the Angel was the multitude of Heavenly Hosts, who praised God and said:

Intermedium II

Die Menge der Engel

Ehre sei Gott in der Höhe. Friede auf Erden, und den Menschen ein Wohlgefallen.

Angel Choir

Glory be to God on high. Peace on Earth, And satisfaction to people [sic].

Evangelist

Und da die Engel von ihnen gen Himmel fuhren, sprachen die Hirten untereinander:

And as the angels went from them toward Heaven, the shepherds said unto one another:

Intermedium III

Die Hirten auf dem Felde

Lasset uns nun gehen gen Bethlehem und die Geschichte sehen, die da geschehen ist, und der Herr uns kund getan hat.

The Shepherds in the Field

Let us go now unto Bethlehem And see the thing which is there come to pass. and the Lord hath made known to us.

Evangelist

Und sie kamen eilend und fanden beide, Marien und Joseph, dazu das Kind in der Krippen liegend, da sie es aber gesehen hatten, breiteten sie das Wort aus, welches zu ihnen von diesem Kinde gesaget war, und alle, vor die es kam, wunderten sich der Rede, die ihnen die Hirten gesaget hatten.

Maria aber behielt alle diese Wort und bewegte sie in ihrem Herzen, und die Hirten kehrten wieder um, preiseten und lobeten Gott und alles das sie gesehen und gehöret hatten, wie denn zu ihnen gesaget war.

Und da acht Tage um waren, daß das Kind beschnitten würde, da ward sein Name genennet Jesus, welcher genennet war von dem Engel, ehe denn er im Mutterleibe empfangen ward. Da nun Jesus geboren war zu Bethlehem im jüdischen Lande, zur Zeit des Königes Herodis, siehe, da kamen die Weisen aus Morgenlande gen Jerusalem und sprachen:

Intermedium IV**Die Weisen aus Morgenlande**

Wo ist der neugeborne König der Juden?
Wir haben seinen Stern gesehen im Morgenlande,
und sind kommen Ihn anzubeten.

Evangelist

Da das der König Herodes hörete, erschrak er und mit ihm das ganze

And they came with haste and found both Maria and Joseph, along with the Child lying in the manger. And when they had seen it, they made known the saying which had been told to them about this Child, and all who heard it wondered at the things that the shepherds had said to them.

Maria kept all these sayings, and considered them in her heart, and the shepherds turned back, praised God and all that they had seen and heard, even as was said to them.

And when eight days were passed, and it was time for the Child to be circumcised, His Name was called Jesus, which he was named by the Angel before he was conceived in the womb. When Jesus was born in Judæa at the time of King Herod, behold, there came Wise Men from the East toward Jerusalem, saying:

The Wise Men from the East

Where is the newborn King of the Jews?
We have seen His Star in the East, and have come to worship Him.

And when King Herod heard this, he was terrified, and with him all

Jerusalem, und ließ versammeln alle Hohenpriester und Schriftgelehrten unter dem Volk und erforschte von ihnen, wo Christus sollte geboren werden, und sie sagten ihm:

Intermedium V**Hohepriester und Schriftgelehrte**

Zu Bethlehem im jüdischen Lande,
denn also steht geschrieben durch den Propheten: und du Bethlehem du bist mitnichten die kleinste unter den Fürsten Juda, denn aus dir soll mir kommen der Herzog, der über mein Volk Israel ein Herr sei.

Evangelist

Da berief Herodes die Weisen heimlich und erlernete mit Fleiß von ihnen, wann der Stern erschienen wäre, und weisete sie gen Bethlehem und sprach:

Intermedium VI**Herodes**

Ziehet hin und forschet fleißig nach dem Kindlein und wenn ihr's findet, so saget mir es wieder, daß ich auch komme und es anbete.

Evangelist

Als sie nun den König gehöret hatten, zogen sie hin, und siehe, der Stern, den sie im Morgenlande gesehen hatten, ging vor ihnen hin, bis daß er kam und stund oben über, da das Kindlein war.

Jerusalem, and he called together all the High Priests and scholars of scripture of the people and asked them where Christ would be born, and they said unto him:

High Priests and Scribes

To Bethlehem in the land of the Jews, For thus stands (it) written by the Prophet: and thou, Bethlehem Thou art by no means the least among the Princes of Judah, For out of thee shall come to me the Duke [sic. *dux*] over my people Israel that He might be a Lord.

Then Herod secretly called together the wise men and asked them diligently when the star had appeared, and directed them toward Bethlehem, and said:

Herod

Go ye hither and seek out carefully the Child, and when ye find Him then bring me back word, that I, too, might come and worship Him.

When they had heard the king, they departed, and behold, the star, which they had seen in the East, went before them, until it came and stood over where the little Child was. When they saw the star, they rejoiced greatly,

Da sie den Stern sahen, wurden sie hoch erfreuet und gingen in das Haus und funden das Kindlein mit Maria, seiner Mutter, und fielen nieder und beteten es an und täten ihre Schätze auf und schenkten ihm Gold, Weihrauch, und Myrrhen.

Und Gott befahl ihnen im Traum, daß sie sich nicht sollten wieder zu Herodes lenken, und sie zogen durch einen andern Weg wieder in ihr Land. Da sie aber hinweggezogen waren, siehe, da erschien der Engel des Herren dem Joseph im Traum und sprach:

Intermedium VII

Der Engel

Stehe auf, Joseph und nimm das Kindlein und seine Mutter zu dir und fleuch in Egyptenland, und bleibe allda, bis ich dir sage, denn es ist vorhanden, daß Herodes das Kindlein suche, dasselbe umzubringen.

Evangelist

Und er stund auf und nahm das Kindlein und seine Mutter zu sich bei der Nacht und entfloh in Egyptenland, und bliebe allda bis nach dem Tode Herodis, auf daß erfüllet würde, das der Herr durch den Propheten geredet hat, der da spricht: Aus Egypten habe ich meinen Sohn gerufen.

Da nun Herodes sahe, daß er von den Weisen betrogen war, ward er sehr zornig und schicket aus und

and went into the house and found the Child with Maria, His mother, and they fell down and worshiped Him, opened their treasures, and gave Him gold, frankincense, and myrrh.

And God commanded them in a dream, that they should not return to Herod, and they departed via another way to their land. When they were far along their way, behold, the Angel of the Lord appeared to Joseph in a dream, and said:

The Angel

Arise, Joseph, and take the Child and His mother with thee and flee into Egypt, and remain there, until I tell you that all is well, for Herod seeks the Child, that he might slay Him.

And he rose up and took the Child and His mother with him by night, and fled into Egypt, and remained there until the death of Herod, that what had been spoken by the Prophet might be fulfilled, which said: Out of Egypt I have called my Son.

Now when Herod saw that the Wise Men had tricked him, he became very angry and sent forth that all in

ließ alle Kinder zu Bethlehem töten und an ihren Grenzen, die da zwei-jährig und drunter waren, nach der Zeit, die mit Fleiß von den Weisen erlernt hatte.

Da, da ist erfüllet das gesaget ist durch den Propheten Jeremias, der da spricht: Auf dem Gebirge hat man ein Geschrei gehöret, viel Klagens, Weinens, und Heulens. Rahel beweinete ihre Kinder und wollte sich nicht trösten lassen, denn es war aus mit ihnen.

Da aber Herodes gestorben war, siehe, da erschien der Engel des Herren dem Joseph im Traum und sprach:

Intermedium VIII

Der Engel

Stehe auf Joseph und nimm das Kindlein und seine Mutter zu dir, und zeuch hin in das Land Israel, sie sind gestorben, die dem Kinde nach dem Leben stunden.

Evangelist

Und er stund auf und nahm das Kindlein und seine Mutter zu sich und kam in das Land Israel, da er aber hörete, daß Archelaus im jüdischen Lande König war, anstatt seines Vaters Herodis, fürchtet er sich dahin zu kommen, und im Traum empfing er Befehl von Gott und zog an die Örter des galiläischen Landes und kam und wohnete in der Stadt, die da heißet Nazareth, auf daß erfüllet würde, was da gesaget ist durch den Propheten: Er soll Nazarene heißen.

Bethlehem and her bordering lands be slain, who were two years old and younger, according to the time that he had carefully learned from the Wise Men.

Thus was fulfilled what was spoken by the Prophet Jeremiah, who says: The voice of one crying is heard upon the mountains, of much wailing, weeping, and howling. Rachel wept for her children, and would not let herself be comforted, because they are not.

But when Herod died, behold, the Angel of the Lord appeared to Joseph in a dream and said:

The Angel

Arise, Joseph, and take the Child and His mother with thee, And hie thee hither into the Land of Israel, for they are dead, (those) who sought the Child's life.

And he rose up and took the Child and His Mother with him and came into the Land of Israel, but when he heard that Archelaus was King in Judæa, instead of his father Herod, he did fear to go thither, and in his dream received a command from God, and went into the parts of Galilee, and came and dwelt in the city called Nazareth, that what was said by the Prophet might be fulfilled: He shall be called a Nazarene.

Aber das Kind wuchs und ward
stark im Geist, voller Weisheit,
und Gottes Gnade
war bei ihm.

Beschluß

Dank sagen wir alle Gott,
Gott unserm Herrn Christo,
der uns mit seiner Geburt
hat erleuchtet und uns erlöset
mit seinem Blute
von des Teufels Gewalt.

Den sollen wir alle mit seinen
Engeln loben mit Schalle singen:
Preis sei Gott in der Höhe.

And the Child grew, and became
strong in spirit, full of wisdom.
And the Grace of God
was with Him.

Finale

We all give thanks to God,
to God, our Lord Christ,
who with His Birth
hath illumined and redeemed us
with His Blood
from the Devil's power.

With His Angels shall we
all praise Him with resounding
singing: Praise be to God on high!

- Translation by Bernard S. Greenberg

SOLOISTS

Tenor **Frank Kelley** sings a wide variety of music throughout North America and Europe. He has performed many roles with the Boston Lyric Opera, Opera Boston, and the San Francisco Opera Company; and has appeared at the Gran Teatre del Liceu in Barcelona, the Theatre de la Monnaie in Brussels, The Frankfurt Opera and Peter Sellars productions of *Die Sieben Todsünden*, *Das Kleine Mahagonny*, *Così fan tutte*, and *Le nozze di Figaro*. The Mozart operas were broadcast on PBS's "Great Performances". In concert performances, Mr. Kelley has sung with the Boston Symphony Orchestra, the Cleveland Orchestra, the Chicago Symphony Orchestra, the National Symphony, the Dallas Symphony, the St. Paul Chamber Orchestra, and the Orchestra of St. Luke's. He has performed medieval and renaissance music with Sequentia, the Boston Camerata, and the Waverly Consort, and baroque music with the Handel and Haydn Society, Boston Baroque, Emmanuel Music, Music of the Baroque, and Aston Magna.


Mr. Kelley has participated in the Blossom Festival, the Tanglewood Festival, Ravinia Festival, Marlboro Music Festival, Pepsico Summerfare, the Nakamichi Festival, the New England Bach Festival, Next Wave Festival, Wexford Festival Opera, and the Boston Early Music Festival. He has recorded for London, Decca, Erato, Harmonia Mundi France, Teldec, Telarc, Koch International, Deutsche Harmonia Mundi, Arabesque, and Northeastern.

A resident of Boston, Mr. Kelley sings regularly with Emmanuel Music, both in the ongoing Bach cantata series and in special projects, including the complete piano/vocal works of Schumann and Brahms, Schubert lieder, *Don Giovanni*, *The St. Matthew Passion*, *Israel in Egypt* and, next April, *The Magic Flute*. He is on the voice faculty of Boston University.

Baritone **Dana Whiteside** is an honors graduate of the New England Conservatory of Music where he studied voice and opera with Susan Clickner and John Moriarty. He has recently performed with the Newton Symphony Orchestra and Chorus Pro Musica. He has also been a soloist with the Cantata Singers in *Scenes from Goethe's Faust*, Bach's *Cantata 147*, as Pilate in the *St. John Passion*, and was baritone soloist in Carl Orff's *Carmina Burana* with the Dedham Choral Society.

A winner of the National Association of Teachers of Singing Competition, Mr. Whiteside began the study of German *lieder* and French *melodie* with Dorothea Brinkmann, and worked extensively with Phyllis Curtin and Margo Garrett. He has presented recitals at Boston University, the Brookline Public Library, the University of Portland (Oregon), the Vox Humana Series, the Lyric Stage and the French Library in Boston.

Mr. Whiteside sings with Emmanuel Music in the weekly offerings of Bach



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and Clemens non Papa

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| Sunday, April 2 | 4 pm | Ipswich |
| Monday, April 3 | 7:30 pm | Cambridge* |
| Saturday, April 8 | 8 pm | Carlisle |

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| Saturday, November 12 | 8 pm | Carlisle |
| Sunday, November 13 | 4 pm | Ipswich |
| Monday, November 14 | 7:30 pm | Cambridge* |

**Emlyn Ngai, baroque violin, &
Jeannette Sorrell, harpsichord**
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Works of Biber, Schmelzer,
Walther and Bach

| | | |
|-----------------------|---------|------------|
| Friday, February 17 | 8 pm | Weston |
| Saturday, February 18 | 8 pm | Carlisle |
| Sunday, February 19 | 4 pm | Ipswich |
| Monday, February 20 | 7:30 pm | Cambridge* |


Cantatas and has been a soloist with the choir of Trinity Church Copley Square with whom he is featured on several recordings. Equally at home in oratorio and concert repertoire, Mr. Whiteside has enjoyed great success in a recent performances of Brahms' *Ein Deutsches Requiem* at Mechanics Hall with the Worcester Consortium, Ralph Vaughan Williams' *Five Mystical Songs*, the Requiems of Duruflé, Fauré and Mozart, Bach's *Mass in B minor*, Handel's *Messiah* and Haydn's *Missa in Tempore Belli*.

Soprano **Lori Seitz Rider** holds a degree in voice performance from Ball State University in Muncie, Indiana. As a member of the BSU Opera Theatre, she performed frequently in productions of operas and opera scenes and sang the principal soprano roles in Mozart's *Bastien und Bastienne* and Menotti's *The Telephone*. She was also a winner of the BSU Concerto Aria Competition. Ms. Rider went on to earn degrees in historical musicology from the University of Illinois and The Florida State University, where she completed a dissertation on the intersections between poetry and music in songs by Claude Debussy. While at FSU she performed regularly with Cantores Musicae Antiquae, the Baroque Ensemble, and the Tallahassee Bach Parley. Dr. Rider has been a member of The Spectrum Singers since 2000 and is a student of Monique Phinney.



Cantata Singers
2005 - 2006

David Hoose,
Music Director



The must-hear events of the season!

MAIN SERIES

November 11, 8 p.m. • November 13, 3 p.m.
Giuseppe Verdi Requiem
Barbara Quintiliani, soprano; Jenna Ilaty, mezzo-soprano
Yeghishe Manucharyan, tenor; Robert Honeysucker, bass

January 20, 8 p.m.
Igor Stravinsky *Les noces*; works of Poulenc and Boulez

March 19, 3 p.m.
John Harbison But Mary Stood
(World Premiere, commissioned by the Cantata Singers)

J.S. Bach Motets

May 12, 7:30 p.m.
G.F. Handel Belshazzar

All Main Series concerts at New England Conservatory's Jordan Hall, Boston.

CHAMBER SERIES

Kayo Iwama, Music Director and Pianist


December 11, 1:30 p.m.
A Holiday Collage: German and British Songs of the Season
Tapestry Room, Gardner Museum

April 23, 3 p.m. **Brandibar: A Children's Opera** by Hans Krása
Media Arts Center, Boxbury Community College


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to list donors contributing less than \$25.*

Thank You!

The Spectrum Singers would like to thank James Barkovic, our rehearsal accompanist; James Frens, stage management; Scott Lever, house management; Valerie Gibson, program book assistance; and Roberta Chase-Borgatti, reception management.

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Ian Fox
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Gael Ulrich
Maurice Wong

Alto

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James E. Frens*
Edward A. Jacobson
Laurence J. Krenis
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Kevin R. Woller

*Section Leader



John W. Ehrlich, Music Director

Saturday, February 11, 2006

8:00 PM

Emmanuel Church, Boston

Love, Liebe, L'Amour — A Musical Valentine

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Der Gang zum Liebchen; O Schöne Nacht*

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| <p>W.A. Mozart: <i>The Magic Flute</i> <i>Opera in Concert</i> April 28, 8:00 p.m. April 30, 5:00 p.m.</p> <p>An all-star cast</p> <p>The Spectrum Singers, John Ebelich, director The Orchestra of Emmanuel Music, Craig Smith, conductor</p> | <p>THE SCHUMANN CHAMBER SERIES</p> <p>Featuring the works of the Romantic composers Robert and Clara Schumann.</p> <p>Sundays October 16, October 23, October 30, 2005 at 4:00 pm</p> |
| <p>THE COMPLETE MOZART SONATAS</p> <p>Legendary pianist Russell Sherman performs the complete Mozart piano sonatas. The series begins on Mozart's birthday, January 27, and continues on February 25, March 11, April 22, and May 6, 2006 at 8 p.m.</p> | <p>THE BACH CANTATA SERIES Sunday mornings at 10 a.m., Craig Smith, conductor</p> <p>Since 1970, the Orchestra and Chorus of Emmanuel Music have performed the cantatas of J.S. Bach on Sundays at Emmanuel Church.</p> <p>BOOSE</p> <p>For tickets and information, call (617) 536-3356 or logon to www.emmanuelmusic.org</p> |

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Old South Church, Copley Square, Boston

A Back Bay Chorale Christmas

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Great Hall of Faneuil Hall, Boston

Sunday, December 18, 2005, 3 PM

Marsh Chapel, Boston University

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Back Bay Chorale, Scott Allen Jarrett, Dir., 617-648-3885. **Nov. 18**, 8 PM, Old South Ch., Copley Sq., Honegger *Le Roi David*. **Dec. 18**, 8 PM Faneuil Hall. **Dec. 19**, 3 PM, BU's Marsh Chapel w/ Boston Children's Chorus, *A Boston Christmas*. **Mar. 11**, 8 PM, First Ch. Camb., Marian music spanning 1000 yrs. **May 19**, 8 PM, Sanders, Beethoven *Missa Solemnis*, w/ Orch. of Emmanuel Music. www.bbcbboston.org

Basically Broadway, Barbara Brilliant, Dir., 617-965-SHOW; **3/12**, 3PM, First Congregational Church, 100 Winter St., Norwood: Parkway Orchestra Concert, Guest Artists: Basically Broadway. Annual Concert **June 2006**: Basically Broadway 2006, TBD; www.basicallybroadway.com

Boston Boy Choir, John Dunn, Dir., 617-868-8658. **Dec 11**, 3:30 pm, **Dec 16**, 8:00 pm, & **Dec 18**, 3:30 pm: Festival of Carols; with the Saint Paul Men's Schola and Handbell Choir. **May 12**, 8:00 pm; 43rd Annual Spring Concert, with Civic Symphony of Boston, Saint Paul Men's Schola, and Handbell Choir. All at Saint Paul Catholic Church, Harvard Square, Cambridge. www.bostonboychoir.org

Boston Children's Chorus, Darren Dailey, Dir., 617-778-2242. Children ages 7-18 celebrate diversity through song. Call to audition. **Jan 16**, 6:30PM Concert at NEC's Jordan Hall: 3rd Annual Martin Luther King, Jr. Benefit featuring special guests the Chicago Children's Choir and The Young People's Chorus of New York City. For more information visit www.bostonchildrenschorus.org

Braintree Choral Society, Justin Smith, Dir, **Dec.10**, 8 PM, Location TBA, & **Dec.11**, 4 PM, Old South, Weymouth: Bernstein *Chichester Psalms*, Haydn *Te Deum*, Britten *A Ceremony of Carols*, & holiday music, **Dec 18**: *Messiah* Sing, St Clares, B'tree. Spring Concert with Nashoba Valley Chorale; **May 6**, 8 PM Littleton HS & May 7, 4 PM Old South, Brahms, *A German Requiem*. www.braintreesings.com

The Boston Secession, Jane Ring Frank, 617-499-4860. **10/21**, Goethe-Institut: "Berlin on the Charles." **11/18** (Brandels) & **19** (1st Ch. Cambridge): "Save Room for Dessert." **2/3**, 1st Ch. Cambridge: "(Un)Lucky in Love!" **3/10** (8pm) & **11** (3pm, 8pm), Somerville Theatre: Live Music/Film: Jean Cocteau's "Orpheus." **4/28-29**, Cambridge Multicultural Arts Ctr., 8pm: "The Color of Sound." www.bostonsecession.org

Brookline Chorus, Lisa Graham, Dir., 617-277-1027: **Sat Nov19-05** 8pm Great Choruses—selections from *Elijah*, *The Messiah*, *The Creation* and *Christmas Oratorio*; **Sat Mar11-06** 8pm Music of Latin America—*Misaa Criolla* by Ariel Ramirez and music by Manuel de Zumaya; **May21-06** 8pm Mozart Requiem, winner of the Concerto Competition; All Saints Parish, 1773 Beacon St, Brookline, MA www.brooklinechorus.org

Cantata Singers, 617-868-5885. David Hoose, Dir. NEC's Jordan Hall: **Nov. 11, 13**: Verdi *Requiem* with Barbara Quintiliani and Robert Honeysucker. **Jan. 20**: Stravinsky *Les noces*, Poulenc & Boulez. **Mar. 19**: Bach Motets, Harbison World Premiere. **May 12**: Handel *Belshazzar*. Chamber Series, Kayo Iwama, Dir., **12/11** Gardner Museum Holiday concert. **4/23** *Brundibar* Children's Opera. www.cantatasingers.org

Cantemus Chamber Chorus, Gary Wood, Dir., 888-CHORUS 1. **Dec. 3* & 4****: "Mother & Child" incl. Hassler, Brahms, Vaughan Williams, with instruments. **May 6* & 7*****: "Old Texts, New Tunes" incl. Copland's *In the Beginning* with mezzo Pamela Dellal, Kodaly, Fissinger, Wachner, Hanson. *7:30 PM, Christ Ch., Hamilton. **4 PM, St. Paul's Ch., Newburyport, ***4 PM, Central Cong., Newburyport www.cantemus.org

Cantilena, a women's chorale, Kenneth Seitz, Dir., 781-935-8438. Presenting two concerts at First Parish Unitarian Church, 630 Massachusetts Ave, Arlington. **Dec. 4**, 3PM: Holiday Concert; a mix of adventurous and familiar music of the season. **April 30**, 7PM: Spring Concert: Two centuries of French choral music. www.cantilena.org

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Cappella Clausura, Amelia LeClair, Dir., **Nov. 12 & 13**, 8 PM: *La Donna/La Dame: longings of French and Italian Women*. **Mar 11 & 12**, 8 PM: *Dialogues: Operas in the Convents*, **May 20 & 21**, 8 PM: *The Heart and Soul of Barbara Strozzi*, with preconcert lecture. In Newton and Cambridge. Directions, tickets, recorded samples, more: www.clausura.org

Chorus pro Musica, Jeffrey Rink, Music Dir., 617-267-7442. **Nov. 11**, at Symphony Hall: *Yellow River Cantata* with the Newton Symphony Orchestra; **Dec.16** at Old South Church: Respighi *Lauda per la Natività del Signore*; **Dec. 18** at Old South Church: family concert; **Apr. 7** at the Cathedral Church of St. Paul: Bruckner, Stravinsky; **June 4** (3 PM) at NEC's Jordan Hall: Verdi *Atila*. www.choruspromusica.org

Concord Chorus, Ryan Turner, Dir., 60th Season. **Dec. 2**, 8 PM & **Dec. 3**, 3 PM, Trinity Ch., Concord: Holiday Concert with Brass. **Mar. 5**, 3:00 PM, Trinity Ch., Concord: Mozart Birthday Bash: Dominican Vespers, opera highlights with S. Consoli, D. Rentz-Moore, M. Anderson, T. Jones, orchestra. **May 20**, 8 PM, Cary Hall, Lexington: Randall Thompson *A Concord Cantata*, orchestra. www.concordchorus.org

Dedham Choral Society, Jonathan Barnhart, Dir., 781 326 1520. **Dec. 2**, 8 PM St. Paul's Cathedral, Boston & **Dec. 4**, 3 PM St. Mary's Church, Dedham: Pinkham *Christmas Cantata*, Willcocks, various Carols from Britain, Jennings *Christmas Spiritual Medley*, Rutter *Gloria*, Carols from Britain. **Spring 06**, date/location TBA, Mozart *Requiem*, M. Haydn *St Francis Mass* (local premier). www.dedhamchoral.org

Exsultemus period vocal ensemble, 857-998-0219. **Oct. 21 & 23** - *Northern European Masters*: Poland, Denmark & Germany. **Feb. 24 & 26** - *O Rex Orbis*: Rhymed Office of Charlemagne. **Mar. 31-Apr. 8** with CSEM - *Renaissance Music of Love & Lament*. **June 2-4** - *New World Cathedrals*: Music in Mexico & Guatemala (free community outreach series). Concerts throughout Greater Boston. www.exsultemus.org

Master Singers, A. Grossman, Dir., 781-862-6459 1st Parish Ch. Lexington. **Nov. 13** 3PM Chorus & Eng. Horn, R. Sheena, Pinkham, Effinger, Koetsier. **Dec. 10** 8PM Carols & Lullabies Susa, Britten, Gruber. **Feb. 18** 8PM Shakespeare Pops, Verdi, Orff, Gounod, Nicolai, Bernstein, Sondheim. **May 6** 8 PM Brahms *Zigeunerlieder*, Britten *Ch. Dances fr. Gloriana*, *Rejoice in the Lamb* www.themastersingers.org

Masterworks Chorale, 781-235-6210, **Nov. 6**, 3 PM Sanders Theatre: David Hodkins: Hadyn, Brahms, Vaughan Williams. **Dec 9 & 10**, 8 PM Cary Hall, Lexington: *Messiah* Sing. **Dec 18**, 3 PM Cary Hall: Holiday Concert. **March 12**, 3 PM Sanders: Paul Phillips: Thompson, Bolcom, Mozart *Mass in C Minor*. **May 13**, 8 PM Sanders: Jameson Marvin: Stravinsky *Symphony de Psaumes*. www.masterworkschorale.org

Musica Sacra, Mary Beekman, Dir., 617-349-3400. All 8 PM, 1st Church Cong., 11 Garden St., Camb. **Oct. 22**: Masses by Franz Schubert and Arvo Pärt. **Dec. 17**: *¡Feliz Navidad!* Christmas in the Spanish-Speaking World. **Mar. 18**: *A New Born Fire*: Sacred Music of the 20th Century. **May 20**: *Voices from the Village*: Folk songs from around the World. Free parking. www.musicasacra.org

Neponset Choral Society, Michael V. Turner, Dir., 781-762-9057. **Dec.10**, 8PM and **Dec. 11**, 2:30 PM. Franz Schubert *Mass in G* and seasonal music, St. Mark's Church, Foxboro. **April 2006**, Mozart's *Requiem*. www.ncschorus.org

New England Classical Singers, David Hodgkins, Dir., 978-474-6090, Dec. 17: Bach, Pachelbel, and holiday music for chorus and brass. **Mar. 4**: Mozart *Vesperae Solennes de Confessore* with orchestra, soloists. **May 6**: Brahms *Gypsy Songs*, plus madrigals, jazz standards, and gospel. All concerts: 7:30 PM, Rogers Center for the Arts, Merrimack College, North Andover, MA. newenglandclassical.org

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2005-06 Season; www.bostonsings.org**

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Newburyport Choral Society, Gerald Weale, Dir., 978-462-0650. **Dec. 9 & 10**, 8 PM, & **Dec. 11**, 2:30 PM, Handel's *Messiah (Act 1)* & seasonal music, Belleville Church, Newburyport. **May 20**, 8 PM & **May 21**, 2:30 PM, world premiere of commissioned oratorio by Charles Fussell (Walt Whitman reminiscence of Abraham Lincoln) & another work, Belleville Church, Nbrpt., www.newburyportchoralsociety.org

Newton Choral Society, David Carrier, Dir. 617-527-SING. All at Our Lady Newton: **11/12**, 8PM: Carissimi, *Jephte* and Handel, *Delfinger Te Deum* w/ J. Tankersley, A. Caracoti, R. Turner, T. Jones. **3/12**, 3PM: Mozart, *Requiem* & *Spatzen-Messe*, Brahms, *Warum ist das Licht gegeben* w/ C. Haber, K. Rivers, J. McStoots, T. Jones. **5/20** 8PM: Van Ness, *Nocturnes* and Bruckner, *Mass in e minor*. www.newtonchoral.org

Oriana Consort, Walter Chapin, Dir., 617-547-1798. **12/4**, 5 PM, Swedenborg Chapel, Cambridge; **12/10**, 8 PM, Church of the Covenant, Boston; *Milestones: Copland In The Beginning*, Schütz *German Requiem*, Dufay *Missa Ecce Ancilla*, Distler *Christmas Story* (selections). **4/2**, 5 PM Swedenborg; **4/8**, 8 PM Covenant; *Transalpine Connections: 16th & 20th century Italian & English works*. www.theorianaconsort.org

PALS Children's Chorus, Johanna Hill Simpson, Artistic Director, 617-264-7257. **February 12**, 2006, 3PM: 8th Annual VOICES Concert at NEC's Jordan Hall – featuring the world premiere of Mehmet Sanlikof's cantata *Keloglan*, as well as new works composed by Christopher Eastburn, Ronald Perera, David Carpenter, and Haek Boyajian. www.palschildrenschorus.org

Paul Madore Chorale, 781-592-7284. **Nov. 6**, 7 PM: Retrospective of 40-yr. History, St. Anne's Ch., Salem MA. **Dec. 18**, 3 PM: *Finzi in Terra Pax*, Britten *Ceremony of Carols*, Geoffrey Bush *Christmas Cantata*, Carmelite Monastery, Danvers. **Apr. 2**, 3 PM: Faure *Requiem*, Rutter *Requiem*, St. Mary's Ch, Danvers. **May 13**, 8 PM: Beethoven *Calm Sea*, Orff *Carmina Burana*, Salem (MA) HS. www.paulmadorechorale.org

Polymnia Choral Society, Melrose, Michelle Graveline, Dir., 781-865-4788. **Nov. 19**, 7:30 pm: Sounds of the Seasons, Armed Forces Salute, Willan, Rutter, Bach, St. Mary's Ch. **Mar. 19**, 3 pm: Happy Birthday Mozart, *Grand Mass C Minor*, 1st Cong. Ch. **June 3**, 7:30 pm: Pops Concert *Those Were the Days*, Cole Porter, Walker, Mem. Hall. All concerts in Melrose. www.polymnia.org

Reading Community Singers, Dir. Beth Mosier, 781-266-8381 Holiday Concert, Sat. **Dec 3**, 7pm, Old South United Methodist CH, Reading Sq.; Traditional carols, Handel's "Messiah". Spring Concert: Sat **May 6**, 8pm. Same venue; Music include Classic-Pop standards / guest artist. www.readingcommunitysingers.org

Seraphim Singers, Jennifer Lester, Dir., 617-926-0126. **Nov. 13**, 7 PM, All-Britten St. Paul's, Harv. Sq, Camb. **Feb. 19**, 4 PM, Chant Gyger, Kodaly, Durufle, Mission Church, Boston. **May 7**, Composers in Red Sneakers, St. Paul's, Harv. Sq Camb. **May 21**, 5 PM, Trinity Episcopal, Concord.. Sugg. Donation: \$15/\$10. www.seraphimsingers.org or J. Lester at maestra@seraphimsingers.org

Snug Harbor Community Chorus, Roy S. Kelley, Dir., 781-834-7041. **Dec 2&3**, 8 PM and possible kids Matinee **Dec 4**: Christmas Concert: Various seasonal for all ages. **May 12&13**, 8 PM: Annual Spring Concert: lighter fare. Concert and rehearsal venue: South Shore Conservatory, Ellison Center for the Arts, Duxbury MA. Rehearsals Mon. 7:30-9:30 PM. www.snugharborcc.org

The Spectrum Singers, John W. Ehrlich, Dir., 617-492-8902. **Nov. 19**, 8 PM Schütz *Historia die Geburt Jesu Christi*, Charpentier *Messe de Minuit pour Noël*, with Baroque instruments. **Feb. 11**, 8 PM Brahms/Bacon/Copland/Hoist/Porter/Poulenc/... a cappella. **Apr. 28 & 30**, 8 PM Mozart *The Magic Flute*, in collaboration with Emmanuel Music. All concerts at Emmanuel Church, Back Bay, Boston www.spectrumssingers.org

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2005-06 Season; www.bostonsings.org**

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Stow Festival Chorus & Orch., B. Jones, Dir., 978-562-0302. Hale School, Hartley Rd @ Rt.117, Stow (Nov & Mar): **Nov. 20**, 3PM, Bruckner, Dvorak *Te Deum*; Mozart *Concerto No. 19 K.456*, E. Goldman piano; **Mar.5**, 3PM, Bach cantatas *BWV 79 & 149*; *Butterfly Lovers* with Ming Chi Tsai, violin; Mozart *Concerto No. 19 K.459* with Mr. Goldman; Springfest 2006, **May 21**, 4PM, First Parish Church. www.soundsofstow.org

Wellesley Choral Society, Edward Whalen, Dir., 781-237-6593. **Nov. 20**, Tallis, Purcell, Monteverdi and Carissimi; **Dec. 4**, *Messiah Sing*; **Feb. 11**, *Pops Concert, A Celebration of Love through Music*; **May 7**, Mendelssohn *Elijah*. For times and locations, please phone or go to www.wellesleychoralsociety.org

A Cappella Singers, Sharon Brown, Dir., 508-788-8007, www.theacappellasingers.org, Conc. 12/10, 5/6 Boston Cecilia, Donald Teeters, Mus Dir. 617-232-4540 www.bostoncecilia.org 11/5, 12/9, 12/11, 4/29 Boston Gay Men's Chorus, Reuben Reynolds, Dir; 617-542-SING; www.bgmc.org

Cambridge Madrigal Singers, Dr. Raymond Fahmer, Musical Director, www.cambridgemadrigals.org Chorus North Shore, Sonja Pryor Dir., 978-927-3679, www.chorusnorthshore.org, 12/10-11, Spring Coolidge Corner Community Chorus, David Morochnick, Dir., www.cccchorus.com

Golden Tones: 508-358-7091, www.goldentones.org. Say It With Music, Wayland Middle. 10/16, 3 pm The Halalisa Singers, Mary Neumann, Dir., 781-862-6353, www.halalisa.org. Concerts 1/28/06, 5/6/06 Harvard Choral Groups: J Marvin, Dir. 617-495-5730, www.fas.harvard.edu/~holchoir/

Heritage Chorale, John Finney, Dir., 508-270-3999, www.heritagechorale.org, 11/20, 2/11, 5/13 In Choro Novo, Thérèse Provenzano, Music Dir. 617-469-3705, www.inchoronovo.com, Conc. 12/10, 5/6 King's Chapel Concert Series, Heinrich Christensen, Dir., 617 227 2155, www.kings-chapel.org

Koleinu - Jewish Community Chorus of Boston, Carol Marton, Dir., 617-559-8649, www.koleinu.com Lexington Pops Chorus, R. Lague, Dir., 781-862-5279, www.LexingtonPopsChorus.org, 1/13-14, 5/19-20 Mystic Chorale Nick Page 781-316-2500 www.mysticchorale.org Concerts - Nov, Feb, May.

Newton Singers, Ben Youngman, Dir. 617-965-4568 <http://home.comcast.net/~dakemslay/NewtonSingers> Sharing A New Song, Laura Prichard, Dir., 978 456 3802, www.sharinganewsong.org Vietnam tour, 2006 Somerville Community Chorus, David Giessow, 617-741-4053, www.somervillechorus.com, 12/3, 5/20

Treble Chorus of New Eng., Robert Barney, Int. Dir., 978-837-5461, www.treblechorus.com, 12/18, 5/7, 5/14 Voices Rising, Leora Zimmer, Art. Dir., 617-969-5377, www.voicesrising.org, Boston 11/5, 11/19 Vox Consort, Ed Jones, Michael Beattie; 617-281-8569, www.voxconsort.org Filthy/Rich, Beggar's Opera

Westford Chorus, Daniel Rowntree, Dir., www.westfordchorus.org, 978-692-5112: 12/10-11, 4/29-30, 6/2 Youth pro Musica, Peter Krasinski, Dir., 617-666-6087, www.youthpromusica.org, 11/4, 12/11, 5/14 Zamir Chorale of Boston, Joshua Jacobson, Artistic Dir, 866-ZAMIR-20 www.zamir.org

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